













# L'ART ET L'INSTRUCTION DE BIEN DANCER

(MICHEL TOULOUZE, PARIS)

A FACSIMILE OF THE ONLY RECORDED COPY  
WITH A BIBLIOGRAPHICAL NOTE BY  
VICTOR SCHOLDERER

PRINTED FOR  
THE ROYAL COLLEGE OF PHYSICIANS  
OF LONDON 1936

*Printed by Emery Walker Limited*



## BIBLIOGRAPHICAL NOTE

The anonymous book here reproduced, *L'art et instruction de bien dancer*, can probably claim to be the first printed book extant which is devoted to the art, or pastime, of dancing. To the best of the present writer's knowledge, the only evidence of an earlier one is the assertion by an Italian authority of the eighteenth century that the *Ballarino perfetto* of one Rinaldo Rigoni was printed at Milan in the year 1468. But this very early date conflicts with the received opinion that printing was not introduced into Milan until 1471, both author and title are unknown to the standard bibliographies and no copy of any such book is forthcoming to-day. The *Art et instruction* thus holds the field, and it will always remain an interesting and early representative of its species, even if some future lucky find should oust it from pride of first place.

The copy from which the reproduction has been taken is unique, so far as we know, and has never been adequately described. It appears to have come into the possession of its present owners, the Royal College of Physicians of London, as part of a munificent bequest of some three thousand books made to the College by Henry

Pierrepoint, first Marquis of Dorchester, who died in 1680, but it contains no positive indications of provenance whatever. On a fly-leaf at the beginning is written the title "Instruction de bien dancer". This is followed by the title-leaf of a rare French tract of the year 1494, "La noble et excellente entree Du Roy nostre sire en la ville de florence qui fut le xvii.e. Iour de novembre. cccc.iiii. xx ʒ xiiii", with a woodcut representing the King's entry; it is touched up with pen-and-ink and has the words: "Imprime en Paris en ann<sup>o</sup> dñi: m<sup>o</sup> cccc<sup>o</sup>: lxxxviiij" written beneath. Then comes a leaf with more manuscript, headed "The præface to y<sup>e</sup> Reader:" and beginning:

The dilligence that o<sup>r</sup> forfathers have alwaies vside to plesure there posterite as it doth apeare manye wayes: so doth yt also in this Instruction of ther fately and modeste manere of dācinge and ending at the foot of the page with a reference to "Erasmus the fownder of newfāglidnes", who "ys nowe lyttelle sette by". The purpose of this preface (which is presumably made up for the occasion) and of the other additions is obscure. Beneath the colophon of the *Art et instruction* itself is written in large figures "1488:" a date about which there will be more to say presently. The binding is modern.

Michel Toulouze, of Paris, the printer of the *Art et instruction*, is known to have set his name to rather more than a dozen very tolerably printed quartos, none of great length and all but one undated. Their interest for us is concentrated in the four of their number which secure for Toulouze a mention among the early printers of music, namely, the *Art et instruction* itself, two editions of the *Musicales regulae* of Guillaume Guerson de Longueville (or Villelongue) and an edition of the same author's *Missae solemniiores*. These all contain musical notes printed from movable type on a four-line staff. Guerson was a musician of repute and his *Musicales regulae*, a treatise on the elements of music, plain-chant, counterpoint and other matters, was still being reprinted as late as 1550; the editions of Toulouze are in all probability the first and second. He was likewise a bookseller and, in a very small way, a publisher; in one of his colophons he gives notice that at his shop on Mont Sainte-Geneviève there may be found a singing master (presumably himself) with his music-books, prepared to instruct any likely lad in all points of his art "with a jovial countenance". He died shortly before 31 January 1502/3, and the document which gives us this information also mentions Toulouze as owing

him a sum of money at the time. Although several of Guerson's little tracts describe themselves as actually printed by him, their typographical connection with Toulouze is so close as to make it probable that they were really commissioned at his press by Guerson. One of them, a selection of Christmas carols for the use of a sisterhood of penitents, entitled *Noels tres excellens*, is not only printed with the same large type as the *Art et instruction* but also contains the very same border-piece of a snail distracted by the simultaneous onset of two angry birds before and behind which appears on the fifth page of the *Art*. This, with its side-pieces and the two small ornaments of the colophon, evidently derives from a book of Hours or some similar publication, not now traceable. Guerson's name is absent from the *Art et instruction*, but it is hard to believe that Toulouze would have put such a text in hand without his cognizance and allowance.

It is impossible to feel sure of the date of the *Art et instruction*. Of the material employed in it only the admirably decorative bird-and-beast capital at the beginning can be linked to precise dates, the set to which it belongs having been in use in 1496, 1499 and 1501. The woodcut of a lady and gentleman on the last page occurs in a

less worn state in an edition of the romance of *Paris et Vienne* printed by Denis Meslier about 1490 and was probably made for this in the first instance, its suitability to other contexts causing it to be retained for further use. The watermarks, an eight-rayed star and what appears to be a pyx or reliquary on a tall stem, are not very distinctive. More helpful is the mention of Toulouze's address in the colophon as at the sign of the Hart's Horn (in the Clos Bruneau) on Mont Saint-Hilaire, for one of the five known books bearing this address, Guerson's *Missae solemniiores*, contains a large device with the printer's monogram which is found again, recut and considerably altered, in at least two books issued at the sign of St. John the Evangelist in the Rue des Amandiers. As we know from a notarial record that Toulouze moved into the latter premises on 30 December, 1496, it follows that everything which he printed at the Hart's Horn must be earlier than this. Exactly how much earlier is, however, an open question. One printed date does indeed occur in the group, and that is 15 November, 1482, at the end of a law-student's compendium by one Hieronymus Clarius. Unfortunately, this book also contains printed initials, a refinement which was apparently not introduced into Parisian

incunabula until several years later than 1482, so that the day specified is probably that on which the author, not the printer, completed his task. Still more unfortunately, the date 1488 already mentioned as written at the end of the *Art et instruction* itself (but not included in the reproduction) is condemned by the authorities in the Department of Manuscripts at the British Museum, who consider it to be very much later than the fifteenth century and probably from the same hand as the title and "præface" at the beginning. Yet the date is both impressively precise and quite acceptable in itself and the suggestion may perhaps be hazarded that it derives from a genuinely contemporary note of purchase or ownership which was written on a fly-leaf now destroyed. On this guess we must be content to leave the matter.

V.S.



## REFERENCES

The *Ballarino perfetto* of 1468 is mentioned in the preface of Giambattista Dufort's *Trattato del ballo nobile* (1728). Rigoni is a shadowy figure; was his true date perhaps 1648? It is a fact, however, that dancing was all the rage at the Milanese court in the 1460's. Antonio Cornazzano wrote a dance-book for one of the court ladies in 1465; it is still extant in manuscript but there is no evidence that it was ever printed, although several of its author's other writings were put into type during the 1470's.

The remainder of the Note is founded upon the sections dealing with Toulouze and Guerson in the second volume of A. Claudin's *Histoire de l'imprimerie en France au xv<sup>e</sup> et xvi<sup>e</sup> siècle*. A copy of the presumable first edition of Guerson's *Musicales regulæ* forms part of the exhibit of early music printing in the British Museum, where it has hitherto been dated 'about 1505'. The other edition signed by Toulouze and his edition of the *Missæ solemniore*s are described in M. L. Polain's *Catalogue de livres imprimés au quinzième siècle des bibliothèques de Belgique*, nos. 1763 and 1764. The woodcut from Meslier's edition of *Paris et Vienne* is reproduced on p. 110 of the second volume of Claudin's above mentioned work.





## Sensuit lart et instruction de bien dancier.



**D**ur lart et instruction de dācer basse dance Il est a noter que basse dance tout premieremēt se diuise en trois pties Cest ascauoir en grād mesure ē moyenne ⁊ en petite mesure

**L**a grand mesure pour entrer de basse dance se doit marchier par vne desmarche puis p bug brāle puis par .ii. pas siples puis p .v. doubles puis p .ii. pas siples comme deuāt puis .3. desmarches ⁊ puis fault fayre bug brāle. **L**a moyenne mesure se doit faire marcher par .ii. pas simples puis p .3. pas doubles puis par .ii. siples puis par .3. desmarches et fault faire bug branle.

**L**a petite mesure se doit cōmēcer amarchiez p ii pas siples puis p i pas double puis p ii siples puis p 3 desmarches ⁊ puis fault ferre .i. b

**E** Cest ascauoyr q̄ .ii. pas siples .i. pas double vne desmarche ⁊ bug brāle ocu pent autant de tēps bug cōme lautre. Cest adire q̄ chescun deux doit ocuper vne note entiere de

basle dāce cest assauoir .ii. pas siples doibuent  
ocuper vne note bug pas double vne note vne  
desmarche vne note et pareillement bug brā  
le vne note.

**E**n les choses' ycy est la basse dance  
braye et acōplie du tout. Note q̄ toute  
basle dance se comāce par desmarche ⁊ se fine  
par brāle. Et se nōme basse dance pour ce q̄  
on la ioue selon mateur par fayt et pour ce q̄  
quant on ladance on va en pays sās soy deme  
ner le plus gracieusemēt q̄ on peult. Item est  
a noter quil ya deux manieres de basse dance  
Cest assauoir basse dance maieur ⁊ basse dāce  
mineur Basle dance maieur ce cōmence par  
basle dance Et pour la premiere note que est  
nōmee desmarche on fayt reuerēce a la fāme  
en soy enclināt vers elle ⁊ ceste enclinacion ce  
doibt fayre du pie senestre.

**B**asse dance mineur ce cōmance p pas de  
barban ⁊ de la premiere note on ne fait  
point de reuerence a la fāme. Item pour au  
bray danser vne basse dance deux choses sont  
requis pinièrement que on saiche le nōbre de  
pas dune checune basse dance Et secondemēt  
q̄ on les saiche marcher par bōne mesure. Si

fault ⁊ est de necessite de monstrier ⁊ enseigner  
la maniere cōment on doibt marcher.

**E** premieremēt. Une desmarche seulle  
se doibt faire du pie dextre en reculāt et  
sa pelle desmarche pour ce que on recule et se  
doibt faire en ēclinant son corps et reculer le  
pie dextre pres de l'autre pie.

**U**n secunde desmarche se doibt faire du pie  
senestre en ēclināt son corps pareillemēt ⁊ soy  
tourner bug petit deuers la fāme puis a me  
ner le pie dextre en pres du senestre en clināt  
son corps pareillemēt. La tierce se doibt fay  
re du pie dextre cōme lapremiere.

**U**n branle se doibt cōmencer du pie senestre  
et se doibt finer du pie dextre ⁊ sa pelle branle  
pour ce q on le fayt en brālāt dūg pie sur l'auz

**U**n des deux pas siples se font en auant ⁊ /tre  
le p̄mier pas siple se fayt du pie senestre en  
enclināt son corps ⁊ faire bug pas auant.

**E**t le segōt pas simple se fayt du pie dextre  
et fault eleuer son corps ⁊ marcher būg petit  
a uant. **U**n p̄mier pas double se fayt du pie  
senestre ⁊ fault eleuer son corps ⁊ marcher. ⁊.  
pas en auant legierement. **U**n segond pas  
double se doibt faire du pie dextre ⁊ fault pa

Au

rellemēt eleuer son corps ⁊ puis marcher .3.  
pas en auāt le p̄mier du pie dextre. le segōd  
du senestre ⁊ le tiers du dextre. **U**e tiers pas  
double se doit faire du pie senestre cōme le  
p̄mier. Le quart pas double se doit faire du  
dextre comme le segond. **E**t le quīt se doit  
faire du pie senestre cōme le p̄mier ⁊ le tiers

**I**tem est a scauoir q̄ iamaiz il nia que  
ii. pas siples en sēble selō lart de biē dā/

**I**tem est a sauoir q̄ les pas doubles sōt/ cer  
tousiours nō p̄ selō lart de bien dācer aubray

**N**ote q̄ quāt on fait deux pas siples apres  
le pas double on doit faire le p̄mier du pie  
dextre ⁊ le segond du pie senestre affin que on  
face la p̄miere desmarche du pie dextre cōme  
dessus est dist.

**I**tem il ya vne regle ḡniale  
en toutes basses dances que tout p̄mieremēt  
on fait vne desmarche ⁊ puis fault faire bug  
brāle ⁊ puis. ii. pas siples ⁊ puis les pas dou  
bles ⁊ puis. ii. pas simples si la mesure de la  
basse danse le reqert ⁊ puis les desmarches ⁊  
puis le branle.

**I**tem il est a noter que au  
chune fois on fait vne desmarche ⁊ auchu  
ne fois trois.


**I**tem il est a noter quil ya  
auchunes mesures des basses dāses q̄ sōt par



faytes les autres plus que per faytes ⁊ les au-  
 tres sont imper faytes. Les mesures per  
 faytes sont seles qui ont pas simples deuant  
 les pas doubles et a pres avec troys desmar-  
 ches et vng branle. Les autres se disent  
 plus que per faytes et sont celes qui ont pas  
 simples deuant les pas doubles et apres avec  
 vne desmarche et vng branle. Les autres  
 sont apelees imper faytes qui ont pas siples  
 deuât les pas doubles ⁊ nout point apres avec  
 troys desmarches et vng branle. **¶ ¶ ¶**

Et est anoter que pour plus facilement en-  
 tendre les letres que sen suyuent apres les  
 notes que pour. **R.** tu doibs entendre desmar-  
 che pour. **B.** branle pour. **S.** pas simple et  
 pour. **D.** tu doibs entendre pas double.






**E** petit Rouen a. xl. notes a cinq mes  
R b a d d d d d m b a d m b a d d d m b a



**l**ures cōme il appert.

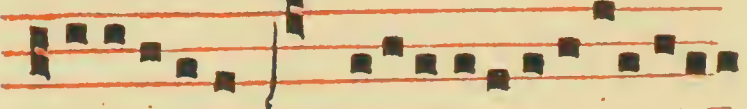
d m b a d d d m b



**I**lles a marier a. xxxii. notes a. ii. M.  
R b a d d d a m b a d m b a d d d a



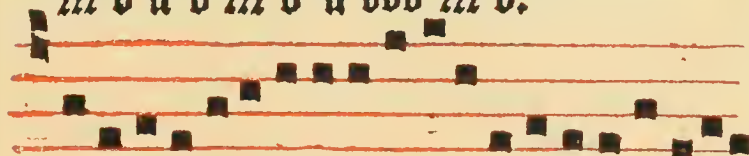
m b a d m b.



**M**aitresse a. xlii. notes a. v. M.  
R b a d d d d d m b a d m b a d d d d d



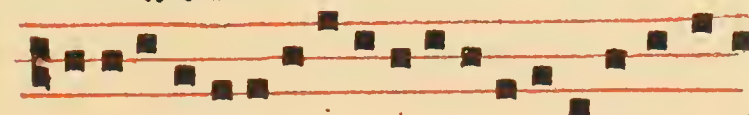
m b a d m b a ddd m b.



**P** Chault z bas a. xxxii. notes a. iiii. **D**  
R b a ddd a m b a d a m b a ddd m b



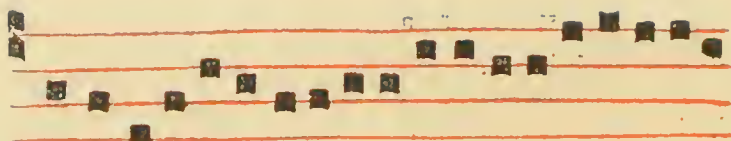
a d m b



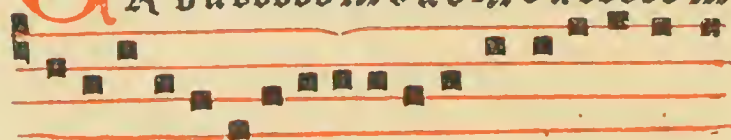
**P** Emöys de may a xxxiiii notes a iii. **D**  
R b a ddd a m b a d a m b a ddd



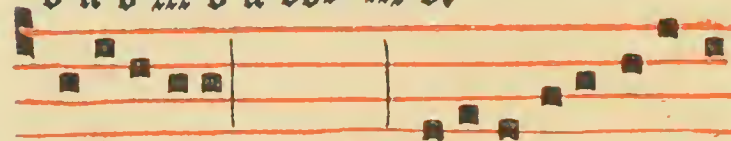
a m b d a m b



**Q** Risse playtir arlit notes a. v. mesures  
R b a d d d d d m m b a d m m b a d d d d d m m



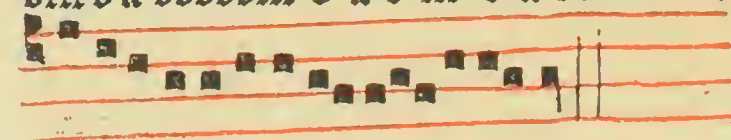
b a d m b a d d d m b.




**D**Apoyteuine a  
RbA d d d d d m b A



.xlviij. notes a cinq mesures cōme il appert  
d m b f d d d d d m b f d m b f d d d m b.








**L**anguet en nul soit de fresse a xxxvi no  
2 b a d d d d d a m b a d d d m b




tes a quatre mesures cōme il appert


a d a m b a d d d m b



**L**e toyenlx espoz a xlviii notes & uenue  
2 b a d 2 b a d d d a m b a d 2 b .3.m.2.d



**O** fulte la nouele a xlvii notes a cinq  
2 b a d d d d d m b a d a m b a d d d d d



mesures cōme il appert.

m b a d a m b a d d d m b



**O**rin a xlvj notes a cinq mesures.  
2 b a d d d d d a m b a d a m b a d d d d d



a m b a d a m a d d d m b



**E** grād roylin a xlii notes a v mesures  
2 b a d d d d d m b a d m b a d d d d d



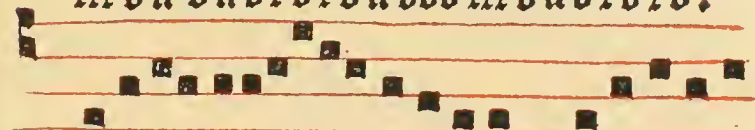
m b a d m q d d d m b



**A**uiganon a xliiii notes a vi mesures.  
2 b a d d d d d m b a d 2 d 2 b a d d d



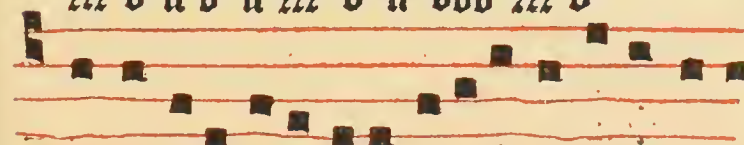
zz b a b a d z d z b a d d d z z b a d z d z b.



**I** E languis a xliiii notes a b mesures.  
z b a d d d d d z z b a d a z z b a d d d d d



zz b a d a z z b a d d d z z b



**I** E petit roysin a xxxii notes a quatre  
z b a d d d a z z b a d d d z z b a



mesures.

d d d a z z b a d z d z b.



**A**myeux aymeye a xxx notes a iiii me  
 2 b a d 2 a d d d a 2 2 b a d a d a 2 2 a d d d



**E**grāt thoin a xlviii notes a / fures  
 2 b a d d d d d 2 2 b a d d d 2 2 b a d d d d / a 2 2 b



cinq mesures.

2 2 b a d d d 2 2 b a d d d d 2 2 b

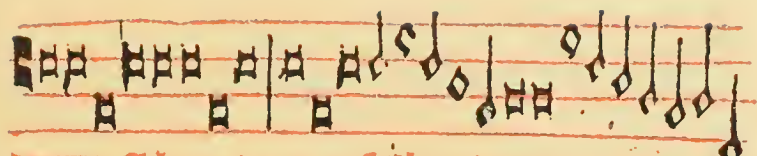


**A**doulce amout a xlii notes a quatre  
 2 b a d d d d d a 2 2 b a d d d 2 2 b a



mesures cōme il appert.

d d d d d a 2 2 b a d d d 2 2 b 5



**U**n beaulte de castille ce dance a troys per  
 ff d hōneur. d ff d hōneur. d ff

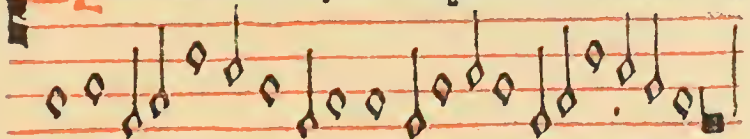


*lonages de la maniere que sensuit.*

hōneur d ff ddd 2 b ff d 2 b ff d.



**R**eti bolli toi en l'x l'ome 7 la fāme en sen  
 ble doibut fayre em pas de braban 7 ce

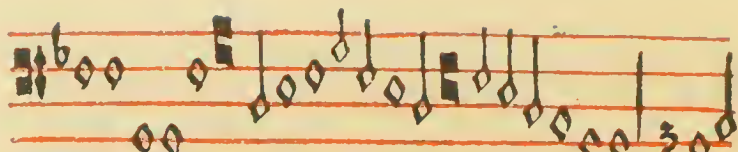


ceti. ii. fōys 7 puis sensuit la bace doibt fayre  
 .ii. fōys dance

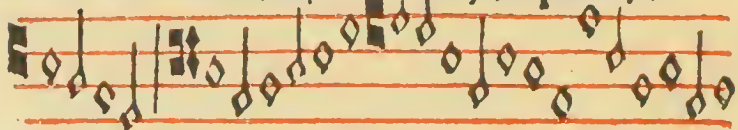


**L**ome et la fāme / l'ome fait ceti tout seul  
 l'ome 7 la fāme font ceti en sanble et puis la  
 fāme apres vne fōys toute soulez l'ome ii fōys

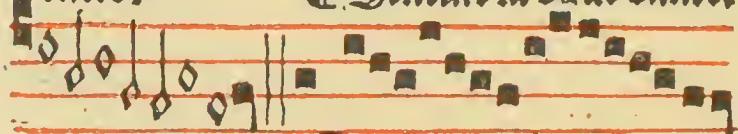




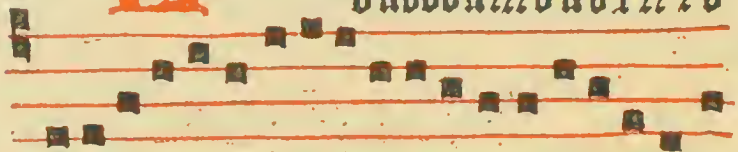
**E**spérance de bourbón en pas de barz  
bain et cedanceux foyz i puis yci



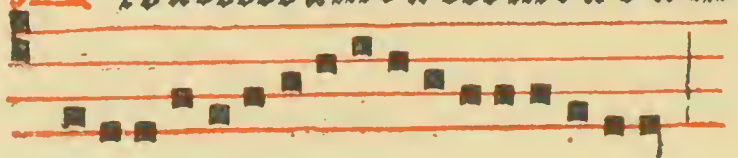
bayse lafāme i puis lōme i lafāme fōt ceti  
enseble **S**ensuit la basse dance.



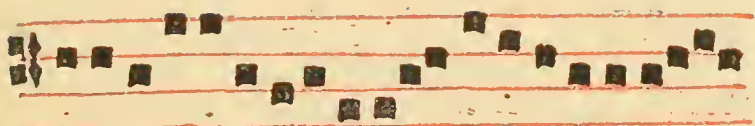
**E**spérance de bourbō arbi n. ii m  
b d d d m b d I m z b



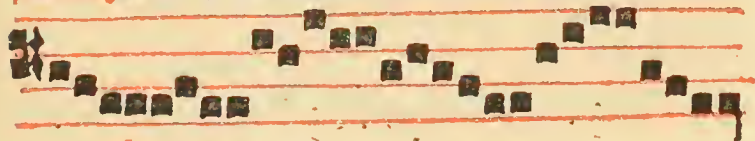
**A**lot nouvelle a xxxvi notes a. iiii. m.  
z b d d d d d m b d d d m b d d m



b d d d m b



**Q**uasse dāce du roy a xlviii notes a b  
2 b a dddddd 222 b a ddd 222 b a dddddd

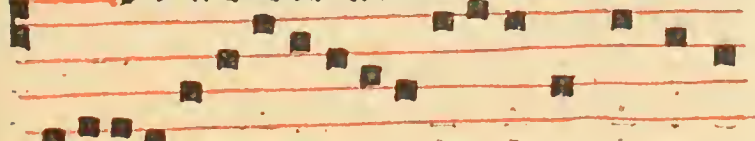


*mesures.*

222 b a ddd 222 b a dddddd 222 b

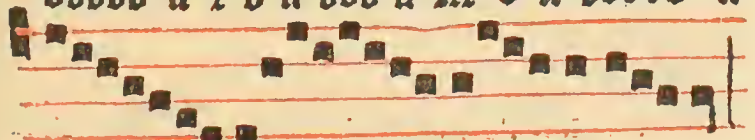


**E**spoyr a lxii notes a, b, mesures tous  
2 b a dddddd a 222 b a ddd a 222 b a



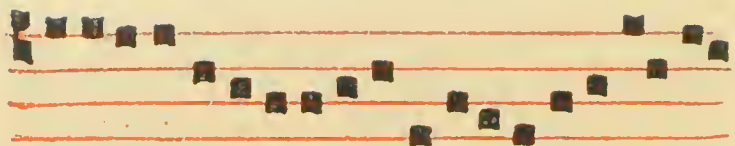
*tes partaytes*

dddddd a 2 b a ddd a 222 b a dddddd a

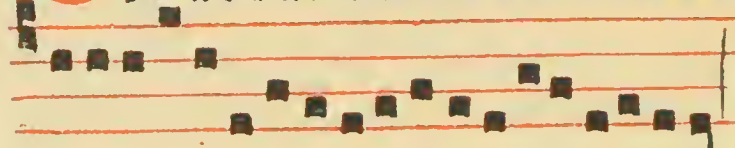


222 b a ddd a 222 b

Bii



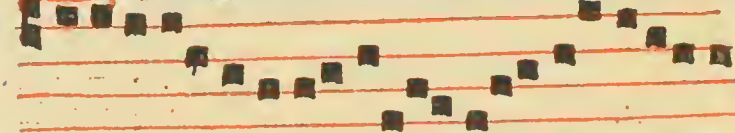
**B**aulte a xxxix notes a. liii. mesures.  
2 b a d 2 a d d d a m b a d 2 d 2 b a b



d 2 a d d d a m b a d a m b



**A** mie a xxi note a quatre mesures.  
2 b a d d d m b a d d 2 b a d d d m b a d a m b.



**A** verdelete a xliii notes a v mesures  
2 b a d d d d d m b a d m b a d d d d d



m b a d m b a d d d m b.



**E** Joyeux de brucelles a xxxiiii. notes  
 R b a d d d d d m b a d a m b a d d d

a m b a d a m b

**E** ngolesme a xxxv. notes a. iiii. mesures  
 R b a d z a d d d a m b a d m b a

d d d a m b a d m b

**A** belle a xxxvi. note a. itii. mesures  
 R b a d d d m b a d m b a d d d m b a d a m b  
 B iii

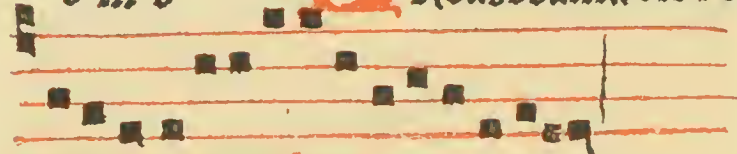


**B** Ayonne a xxxiii. notes a.iiii. mesures  
R b a d d d a m b a d a m b a d d d a m b a



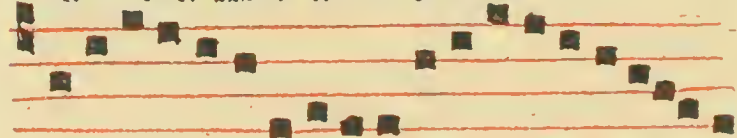
d m b

**A** nauaroyse a xxxii  
R b a d d d a m a d d d b

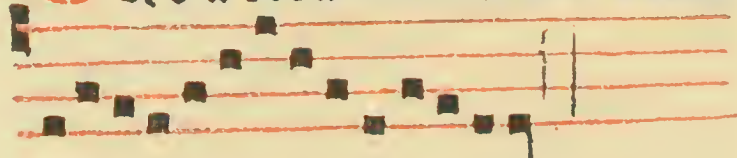


notes a.iiii. mesures

a d d d a m b a d d d b



**B** arcelone a xxxiiii notes a.iiii. mesures  
R b a d d d a m b a d a m b a d d d a



m b a d a m b.



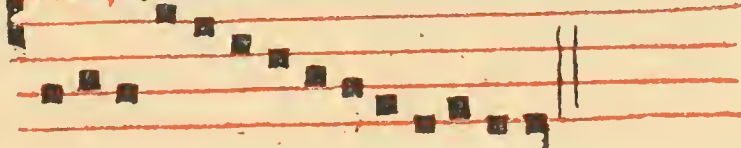
**L**orentine a xlv. notes a. v. mesures  
R b f d d d d d m b f d m b f d d d d d m b



f d m m b f d d d m m b



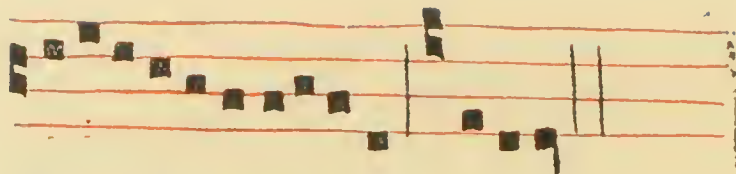
**T**antayne a xxxvi notes a. iiii. M  
R b f d d d d d f m m b f d d d m m b f f



m b f d d d m b.



**A**rbelieux a xxxvii notes a. iiii. M.  
20 b f d d d d f m m d f d 1 f d d d

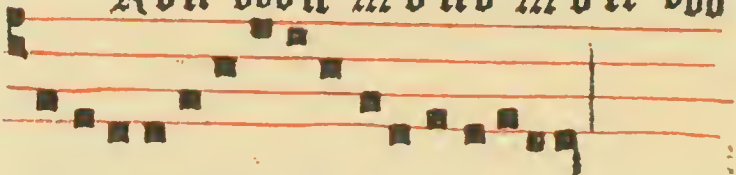


ff m b ff d m b

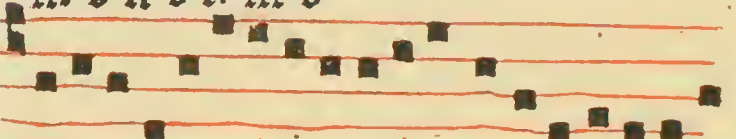


**L**a rochele a xxxiiii. notes a.iiii. mesures

R b ff ddd ff m b ff d m b ff ddd

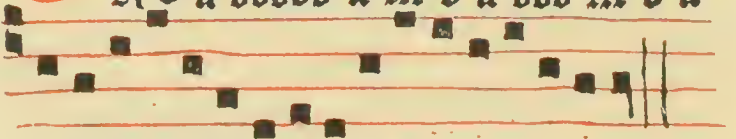


m b ff d ff m b



**O** Rlyans a xxxvii notes a.iiii. mesures

R b ff dddddd ff m b ff ddd m b ff



d ff m b ff ddd m b

**A** Amour a xxxi note a .iiii. mesures  
2 b a d 2 a d d d a m b a d a m b a d d d m b

**A** Penchon a xxx notes a .iii  
2 b a d d d m b a d 2 d b a d d d

mesures.  
a m b a d 2 d 2 b.

**A** Apportingaloys a  
2 b a d d d m b a d 2 d 2

xxx notes a .iiii mesures  
b a d d d m b a d 2 d 2 b.

**A** Aiein mon  
2 b a d d d a m b

amoureux desir a xxxix notes a .iiii mesures  
a d a m b a d d d a m b a d 2 a d d d a m b



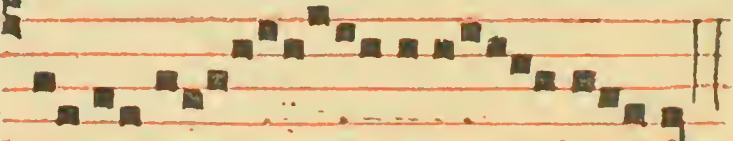


**I**oyeusement a xliii notes a. v. 29.  
 2 b a d 2 a ddd m b a d a m b a



ddd m b  
 Musical notation on a five-line staff with square neumes.

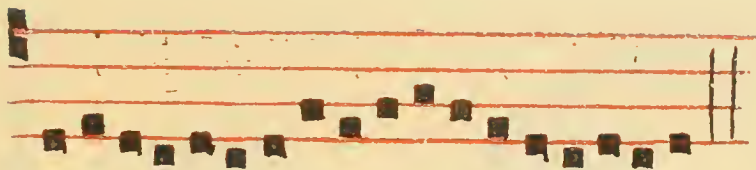
**O**ste rose a xxvii notes 7. iii. mesures.  
 2 b a d 2 a ddd m b a d a m b a ddd m b



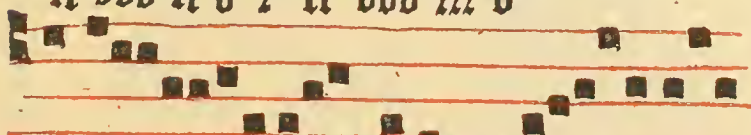
**L**a basine a xlii. n. a v. m. 7 illa fiat. ii fops  
 2 b a d d d d d m b s d m b s s d d d m s s d m s s d d m b



**L**a souverayne a xlii notes a quatre. m  
 2 b s d 2 s d d d s m b s d m b s d d d



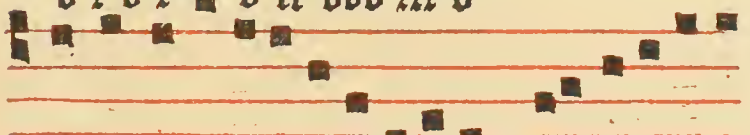
ff ddd ff d 2 ff ddd m b



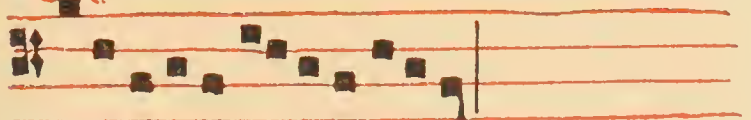
**A**marquerite a xxxviii notes a. v. **A**  
2 b ff ddd m b ff d 2 d 2 b ff ddd m b ff



d 2 d 2 b ff ddd m b


A musical staff with five red lines. It contains a sequence of square black notes, continuing the pattern from the previous staff. The notes are mostly on the second and third lines.

**A**yres a xxxiii notes. iiii. measures  
2 b ff ddd ff m b ff d ff m ff ddd ff m



b ff d m





 y finissent les regles de dācer toutes dāces  
 avecq̃s celles regles sont notees pour Jouer  
 a tous Instrumens nouvellement imprimees  
 aparis aumout saint hylaire par Michiel  
 tholonze a lenseigne de la corne du cerf



















